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Symphony
Orchestra



Guest Conductor : JERZY BOJANOWSKI

1936 — THIRTY-FOURTH SEASON — 1937

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*Excerpts from an article by Seymour Hicks, the veteran English actor,
published in "Magazine Digest"*

LISTEN, MY SON!

For an artist the thing more difficult even than his work is to be oblivious of ridicule.

If you have the misfortune to earn your living in a profession to which is attached the harmful, unnecessary critic, never read, nor pay any attention to him.

If your critic is one of great knowledge, for whom you have respect, do not resent the fact that he damns you. Be sorry to think you have failed to please a clever man, even though you don't agree with his views.

Forgive the smaller fry, in journalism, if they are unkind and **you are fool enough to read them**, for remember that probably they get much less money for annoying you than you get for annoying them.

OLIN DOWNES, eminent music-critic of the New York Times, addressing a Winnipeg audience recently, said "The signature at the foot of a musical criticism is the newspaper's way of informing the public that the opinions expressed are merely those of the person who is assigned to report the concert."

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Minneapolis Symphony Orchestra

Monday, November 9, 1936

Guest Conductor : JERZY BOJANOWSKI

Young People's Matinee Programme

O CANADA

1. OVERTURE TO "FRA DIAVOLO".....*Auber*

The scene of the opera is laid in Italy, the plot dealing with Fra Diavolo, leader of a band of brigands, parading under the name of the Marquis of San Marco.

The overture which reflects the humorous spirit of the opera opens with a drum solo, followed by the distant sound of a march, which increases in volume to a mighty fortissimo and then gradually subsides. The effect is that of the advance and retreat of a troop of soldiers. The balance of the overture reflects the principal events of the opera.

2. FIRST MOVEMENT (ANDANTE SOSTENUTO—MODERATO CON ANIMA),
(from Symphony No. 4, in F minor, Op. 36.....*Tschaikowsky*)

Tschaikowsky has furnished a well defined description of this symphony in a letter which he wrote to a friend. With reference to the First Movement which is played today, he says:

[Continued on Page Five]

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PROGRAMME—Continued

"The Introduction is the kernel of the entire symphony. This is Fate, the sombre power which hinders one in the pursuit of happiness from gaining the goal
**** There is nothing to do but to submit and vainly complain. This mood receives expression in the wailing opening theme, which is first intoned by the violins and 'cellos. It is better to turn from realities and lull one's self in dreams. Oh joy! What a lovely and gentle dream! A radiant being, promising happiness, floats before and beckons me on. (This is expressed by the swaying 'cello theme)
****No, they are only dreams, and Fate dispels them. (Return of the introductory theme) The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness."

3. LEGEND FOR ORCHESTRA, "KIKIMORA", Op. 63.....Liadow

The significance of "Kikimora" is told in an extract from one of Sakharow's folk tales, which is printed on the fly-leaf of the orchestral score. An English translation by J. Furman is as follows:

"Kikimora is brought up by a sorceress in the mountains, and in youth is, from early morn until late at night, beguiled by the tales of strange lands, told by the sorceress' magic cat. From night time until dawn Kikimora is rocked in a crystal cradle. In seven years the phantom grows up. Shiny and black, its head is small as a thimble, and its body thin as a straw. Kikimora makes all manner of noises from morning until evening, and whistles and hisses from evening until the middle of the night. Then the phantom spins until daybreak; spins, and stores up evil in its mind against all mankind."

From this fantastic trifle Liadow has constructed a whimsically delicate piece in the form of a scherzo with a slow introduction.

[Continued on Page Six]



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PROGRAMME—Continued

4. SYMPHONIC POEM, "THE STEPPE".....Noskowski

This work had its first American performance at the Century of Progress Exhibition at Chicago, under the direction of Mr. Bojanowski who, at the time, was sent by the Polish Government as its musical representative. The underlying inspiration of "The Steppe," is found in the following lines written by the composer:

"Hail, sublime Steppe! To you I sing my praise! There was the time when your magnificent distances resounded to the thunder of galloping steeds, the rattle of sabres, as bravely uniformed hussars made their way across your endless plains. At other times the simple tunes of the shepherd's pipes and appealing Cossak songs filled the air, nor were the sounds of battle cries and clashing weapons absent. Today all is silent—the battles and frays are no more—the warriors rest in their graves. You alone, mighty Steppe, remain unchanged,—eternally quiet and beautiful.

[Continued on Page Seven]



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PROGRAMME—Continued

5. SYMPHONIC POEM, "DANSE MACABRE".....*Saint-Saens*
(By Special Request)

VIOLIN OBLIGATO: HAROLD AYRES

This is a unique and rather weird composition which illustrates musically the fantastic situation set forth in a poem by Henri Cazalis, in which Death plays a dance tune in a cemetery and entices the skeletons from their tombs to dance to his music. The work opens with the clang of the midnight bell, after which we hear grim Death tuning up his fiddle. Then follows the weird dance of the skeletons as they dodge about among the gravestones, their bones clattering and their shrouds flying. The wild dance continues until the first glimmer of dawn, when the cock crows and the ghostly dancers scurry away to their mysterious resting places.

[Continued on Page Nine]

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PROGRAMME—Continued

6. "FINLANDIA"Sibelius

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(PROGRAMME NOTES BY CARLO FISCHER)

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VICTOR RECORDS

[Continued on Page Ten]

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PROGRAMME

1. PRELUDE AND FUGUE IN F MINOR.....*Bach-Cailliet*
2. SYMPHONY NO. 2 IN D MAJOR.....*Brahms*
3. PRELUDE AND LIEBESTOD (Tristan and Isolde).....*Wagner*
4. "WALDWEBEN" (Siegfried)*Wagner*
5. OVERTURE (DIE MEISTERSINGER).....*Wagner*

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